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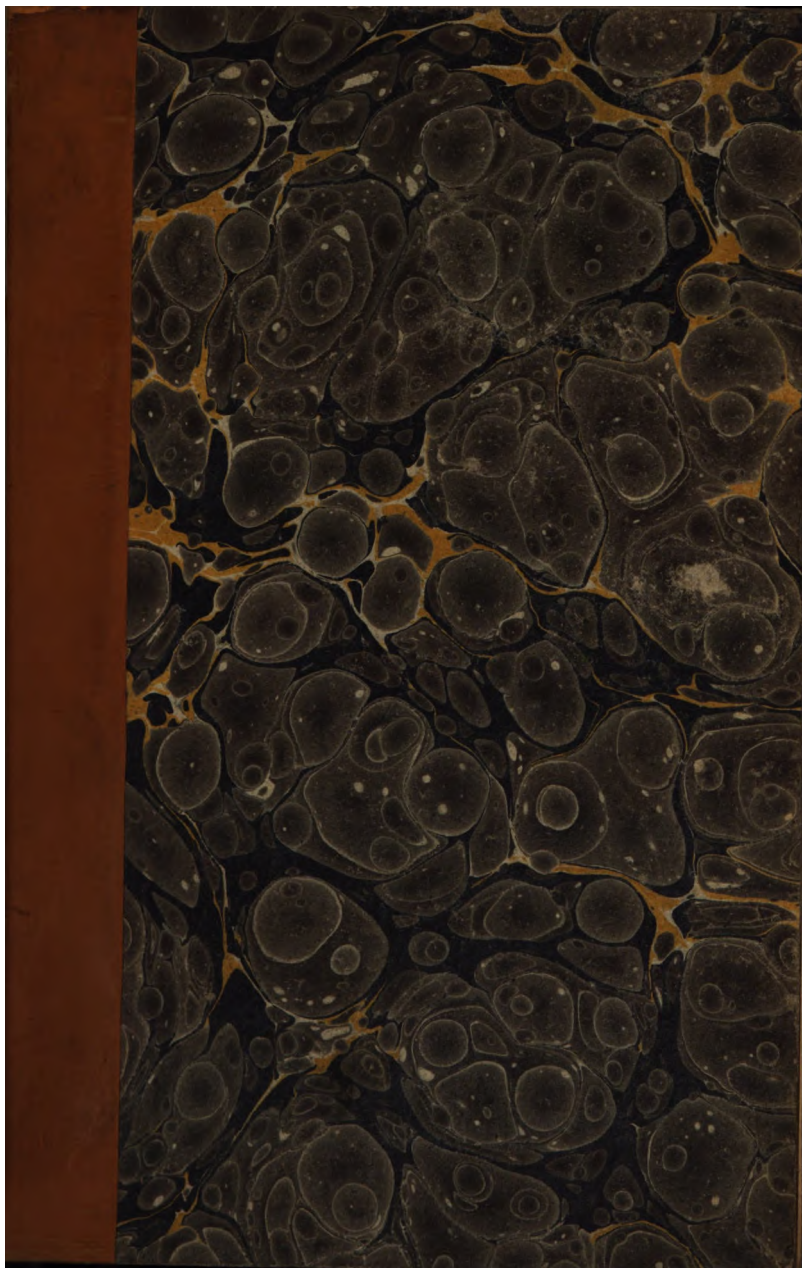
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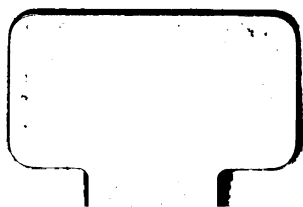
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49.946.









<i>Auxiliary</i>	<i>(To Be.)</i>	<i>Verbs, &amp;c.</i>
Present	Past	Future
<i>Affirmative.</i>		
• There is . . . . .	• There was . . . . .	• There will be
<i>Negative.</i>		
• There is not	• There was not	• There will not be
<i>Interrogative.</i>		
• Is there . . . . .	• Was there . . . . .	• Will there be
<i>Negative and Interrogative.</i>		
• Is there not . . . . .	• Was there not . . . . .	• Will there not be

<i>To Do.</i>			<i>To Have.</i>		
Present	Past	Future	Present	Past	Future
•	•	•	—	,	'
•	•	•	—	,	'
•	•	•	•	•	•
•	•	•	•	•	•
•	•	•	•	•	•
•	•	•	•	•	•
•	•	•	•	•	•

	<i>The Conditional Form.</i>		
	<i>Affirmative.</i>	<i>Negative.</i>	<i>Interrogative.</i>
<i>To Be</i>	— • • —	• • —	• • —
<i>To Do</i>	• • —	• • —	• • —
<i>To Have</i>	• • —	• • —	• • —
<i>To be able</i>	—	—	—

*Note. The Verb—  
expresses power,  
will, or intention,  
as may, can, shall,  
ought, must, &c.*

*Example of Idiomatic Writing.*

$\frac{1}{\sqrt{2}} \left( \frac{1}{\sqrt{2}} + i \right) \left( \frac{1}{\sqrt{2}} - i \right)$

*Signs for special or principal Words*

Noun \_\_\_\_\_ Verb \_\_\_\_\_

adjective \_\_\_\_\_

### Memory in Reporting.

*Antithesis.      Amplification or Climax.*

# IDIOGRAPHY

THE NEW DOUBLE SYSTEM

OF

SHORT-HAND WRITING

BASED ON THE FIRST PRINCIPLES OF

UNIVERSAL LANGUAGE

IN WHICH IS SHEWN THAT HITHERTO THERE HAS BEEN NO SYSTEM,  
(PROPERLY SO CALLED) THE ORDINARY METHODS BEING OF A  
TRIVIAL AND ARBITRARY NATURE;

AND THAT

WITH FEWER, AND MORE SIMPLE SIGNS,

A SYSTEM MAY BE FORMED,

MORE EXTENSIVE IN PURPOSE,

MORE PHILOSOPHICAL IN CONSTRUCTION,

AND UNITING

PRACTICAL SIMPLICITY

TO THE

HARMONY AND COMPLETENESS

OF A

Science.

By J. FANCOURT.



PUBLISHED BY G. BIGGS, 421, STRAND

1849.



**Entered at Stationers' Hall.**

# IDIOGRAPHY.

## INTRODUCTION.

WHAT is called in general, a system of short-hand, is merely a list of marks to be used instead of the common letters of the alphabet, accompanied by some miscellaneous directions, such as, using the first letter to signify a word, putting part of a word for the whole, and other abbreviations—just as we should do in common writing if we wished to save time or space. These characters or letters are arranged on no particular principle, either as regards their simplification individually, or their shape, combination, and origin, taken collectively. So barren is the art of short hand of scientific construction, that this odd and inharmonious collection of little hooks and angles as a substitute merely for the letters of the alphabet, is called 'a system,' and any one who alters or transposes one or two of these, calls his work 'a new system,' as if the making of an angle instead of a crooked line to signify an *s*, were to invent a new mode of recording our ideas.

What is wanted, is a complete and perfectly simple set of marks, constructed on a plan of strict analogy, of logical relation one to the other in shape and purpose, arranged with scientific precision and regularity into grammatical combinations, to express on some uniform and extended principle, not only the letters of the alphabet, but all those ordinary idioms or peculiar forms of ideas which are the framework of a sentence, and the envelope or media by which the more subtle and varied thoughts

are represented and connected. A scheme which has this aim, may perhaps with some propriety be called 'A SYSTEM.'

The object I propose in this little treatise is, to elevate the art of short-hand from being (as it has hitherto been) a mere collection of arbitrary and unconnected signs and rules into a science; having for its object, *the contraction of language on the same principles as those on which it is formed*, and the course I have adopted for this purpose is, *the introduction of a more extended and complete theory of connexion in the signs or characters employed*, which after being reduced to their simplest elements, are yet made to embrace many new objects in the method of their arrangement. The expression of words alphabetically being subordinate to the expression of both words and idiomatic phrases by a single sign or symbol. It is attempted to develop, that the two simplest of all marks—the short line and point—are capable by the aid of grammatical division, to indicate in their varied positions and combinations, whole classes of words or parts of speech, with a brevity and certainty quite unattainable by alphabetical writing.

As times and places are the machinery of circumstances, and the best helps to the memory of facts, so grammatical dependency is the machinery of sentiment, and the best means of suggesting the thoughts, which are in a great measure formed by it.

### PART I.—PRINCIPLES.

It must be understood that it is neither possible nor necessary to form a system of short-hand capable of taking every actual word uttered by a rapid speaker. To write at all legibly a great many words must be omitted, and a great many more expressed with some ambiguity, but to do this on a systematic principle is the desideratum. The ambiguity is in general of such an arbitrary nature, that the manuscript cannot be read at any interval of time from its first production. This is principally owing to the writer attempting to express words instead of ideas. If a simple sign or character is made to signify *an idea*, for which various words may be used in its abstract or detached sense, the context will be a sufficient guide to the exact word intended, and the advantage much greater than by appointing *one character* to signify a number of words having no connexion but a similarity of sound.

The truth is, in practice, that to preserve the sense of a speaker with any certainty, a mark expressing the general idea is much preferable to a laborious and confused attempt to retain the exact words, which, after all, are the most likely ones to recur to the memory.

A simple mark clearly indicating at least the *nature* of the word intended—the chain of ideas is unbroken by the intrusion of incongruous words—and the right one is gradually fixed in the mind while reading the remainder of the sentence.

The principle which is the foundation of a great part of the system which it is the ob-

ject of this little Work to introduce, suggested itself to me from a consideration of some of the peculiarities belonging to the French language. The French use one pronoun, *en*, for 'of it, of him, of them, of those,' and several other relative significations. The single letter *y* in their language signifies, 'there, in that respect, to him, to her, to them;' their conjunction *que* is used for 'that, but, than,' &c. The pronoun '*on*,' and many other similar words, have an extensive signification, which is always sufficiently understood by the parts of the sentence with which they are connected in the French language; but as many of my readers will be better able than myself to draw the analogy I have here merely referred to, I shall pass on to the next consideration.

The employment of a ruled line to write on, while it contributes to the regularity of the alphabetical writing, is also the basis of the idiomatic department, which consists of a systematic and analogical arrangement of signs, and by a varied position—both of the signs themselves, and of their relation to the line, a series of positions and situations is produced, enabling us to express the various modifications of the most ordinary connective phrases and grammatical idioms.

The characters and signs are the three following: the straight line — the curve *~* and the dash point or comma *,* These three characters comprise the whole system, the usual alphabet of consonants being confined to the two former.

A discourse or speech may be divided into

two parts; first, the words which are peculiar to the subject, and express *by themselves* some idea relative to it; and, secondly, the abstract words, signifying nothing of themselves, but without which, as a connecting medium, the sense could not be conveyed.

The principal feature then in the proposed system is the division of all words into two classes, which are called DEFINITIVES and CONNECTIVES, the former being represented by

orthographical contraction, and the latter by grammatical signs. For the first class of words, 'definitives,' an improved stenographic alphabet is used; but the second class, 'connectives,' are signified by fixed and simple signs, indicative of their grammatical nature: the former may be called the material, and the latter the machinery which produces what has been termed, not inaptly, "the web of the discourse."

## PART II.—ALPHABETICAL WRITING.

ALL words included in this section are called DEFINITIVES, and are written by means of an alphabet, spelling with the consonants only; thus, *Ldn*, for London, *Yrk* York, *Bltmr* Baltimore; except where the insertion of vowels in a few equivocal words would make them read more easily. The alphabet comprises twelve consonants, but consists of two characters only, varied by making them either upright, horizontal, or sloping. Johnson and other eminent philologists have well observed, that we have several superfluous consonants, the soft sound of *c* being represented by *s*, of *g* by *f*, the hard sound of *g* by *k* and *q*, and *b* is but a similar sound to *p*, with a graver accent. In short-hand, then, we give but one sign to each of these sounds; but it is necessary to remark, that taking our orthography as it stands, although we may use *p* for *b*, *f* for *v*, *k* for *g*, &c., in the body of a word, it is quite different as regards both the beginnings and endings, so that, whenever a word begins or ends with *b*, *g*, or *v*, which are the grave inflections of the above pairs of letters, we resort to Alphabet the 2nd, consisting of initials and terminals; while for *p*, *f*, *k*, &c., we use the same characters for the beginning and ending as in the middle of a word. These remarks apply also to *w* and *y*, *w* being the grave sound, and shown in Alphabet the 2nd. The *h* aspirate is also introduced in this alphabet alone, as it is never used in the middle of a

word; also, those sounds expressed by the double consonants, *ch*, *sh*, *th*, and some others. It may be remarked of this alphabet that it is merely the first or principal alphabet arranged with the addition of the open comma or loop to each letter, and that the first of each pair of signs is to be used for an initial, and the second for a terminal, so that *the loop always appears at the extremity when it is used*, and by this arrangement tends as much to increase the legibility of the writing as its use in the middle of a word would tend to destroy it. Lastly, owing to the extensive use of *th*, its sign has four variations, which with the other straight characters, *ch*, *sh*, and *v*, may be used in the middle of a word, by making the loop open, thus, —

Where it is necessary to use vowels they must be made as shown in the plate; the two first above the line, the middle one on the line, and the two last below the line.

In the idiomatic part, the curves being all horizontal, they should be a segment of a circle, but in the alphabetical part, some of them being sloped, they may be formed more elegantly, by making them segments of an ellipse, the long diameter of which being to the short, as 5 to 4; take the sharpest parts or ends for *m* and *n*, the flattest part for *d* and *y*, and the sections approaching near to the ends for *b*, *p*, *j*, *k*, and *z*.

## PART III.—IDIOMATIC WRITING.

It will be found that more than half of any discourse that is not of a purely technical nature, is composed of the class of words which in this System, are called CONNECTIVES, and consist principally of the following:—

- 1st. Prepositions, or words denoting situation and position.
- 2nd. The pronouns divided as in grammar, into the personal, possessive, relative, demonstrative, &c.
- 3rd. The adverbs of time and place, conjunctions, and various transitive and connective words.
- 4th. The auxiliary verbs, to be, to do, to have, to be able, &c., conjugated to express the past, present, and future, affirmatively, negatively, and interrogatively.

The first thing necessary to state, is, that a line is used to write on, which is the basis of our arrangement of positions, relations, and analogies, which may be illustrated by the following scheme of the prepositions; three being on the line, three below, and three above, see plate.

A dash made on the line at right angles,

signifies 'to, at, against;' made obliquely to the right, signifies 'on, in, by, with;' which in reference to situation are nearly synonymous terms. The dash obliquely to the left, signifies the words, 'a and the,' which point out the object. These are the three positions on the line of writing; there are also three above the line, and three below. Those above at a right angle, signify 'over, up, above;' inclined to the right hand, 'before, beyond;' and to the left, 'of, but, from, after, behind.' These below the line at a right angle, 'under, beneath, below;' inclined to the right, 'within, among;' to the left, 'out, without.'

The second class of the 'Connectives' is the pronouns, they are all represented by a straight mark; the various kinds being distinguished by the situation and position of this mark with respect to the line of writing.

For 'I, he, you, they, it, them,' &c., the mark is made horizontally, on a level with the writing, thus — for the possessive, 'mine, yours, theirs, its,' a mark in the same direction placed above the line — for the relative pronouns, 'who, which, whom, whose,' the same mark placed below the line — The simple straight mark in its triple position signifying being, relation, and possession.

The third class, conjunctions, adverbs, &c., are represented by the horizontal curve which in itself exemplifies their office and purpose, being to tie or link together phrases and sentences: first, words denoting unity, as 'and, both, also,' shown by a curve (on the line of writing; second, restriction, as 'nor, not, yet, but,' by a curve on the line with its points upwards (thirdly, transition, by the curve above the line (including all such words as 'because, therefore, whereas, nevertheless, notwithstanding.' To this division belong all words relating, first, to *time*, placed below the line (second, to place, as 'here, there, where,' &c., also placed below the line in an inverted position (and lastly, a curve raised above the writing, and pointing upwards (expressive of inquiry or exclamation, &c. It must depend on the skill and discretion of the writer as to the number of words that may be brought under each division. I have described the kind of words which belong to each, and the general meaning of these characters cannot be mistaken in reading, whether the exact word is suggested or not, because they are simple and definite words, not bearing the least resemblance to the characters used for other purposes; for it will be seen, in treating of the orthographical part, that the marks signifying letters never stand by themselves as *letters*, and that the grammatical signs cannot at all interfere with them. This part of the system is quite distinct, and may be used always according to the extent of the writer's experience or acquaintance with grammatical idiom.

Class fourth—Auxiliary Verbs. To *be* being actually the most simple of all states, is signified in our system by the simplest of all written signs, the point or dot, which is placed on the line to signify 'being' in a general sense in reference to present time;

below for the past; and above for the future.

In using this verb *negatively* it will be seen by the plate that a second point or dot is used to show the negation distinguishing the present, past, and future tense, the second point being in each case *below the line*. In the interrogative form, is it? was it? will it be? the second point is in each case *above the line*, and in phrases which are both negative and interrogative, the line passes *between* the two points. The last arrangement of them, is the conditional mood, 'can be, may be, might, could, would, or should be,' it has the points placed in a *horizontal position*, and is affirmative, negative, or interrogative, according as they are on, above, or below the line: thus, . . . . . The auxiliary verb 'to have' is expressed by the comma, and takes the same positions to show its tenses, but instead of a second one the point only is used to mark the negative form.

The comma reversed is employed in the same manner to represent the auxiliary verb 'to do, or to make;' and the short or half line signifies in a similar manner every variation of the verbs denoting power, will, necessity, &c., (shown in the plate immediately under the conditional of 'to have,') expressive of all those conditions of the mind in reference to action, &c. Implied in the words 'can, will, shall, should, may, ought, might, must;' 1st, Affirmatively, as 'I can, I will, I should,' &c. — 2nd, Negatively, as 'I cannot, I ought not' — 3rd, Interrogatively, as 'can I, should I,' &c.

The auxiliary verbs 'to be, to have,' and 'to do,' will seldom require the help of 'can, will, should,' &c., because, as is seen, they have a formation of their own to express the conditional; it is in reference to verbs in general, that this helping verb will be used, as 'may walk, might ride, should not stay.'

#### LIST OF THE CONNECTIVES. (The Nos. refer to the plate.)

##### Class the First.

- No. 1—The articles 'a,' 'an,' or 'the'
- 2—of, for, from
- 3—out, without, behind, after
- 4—up, over, above
- 5—to, at, against
- 6—below, under, downward
- 7—on, in, by, with, among
- 8—before, beyond, forward
- 9—alone, singly, separately
- 10—of the, proceeding from
- 11—away, apart, independently, detached
- 12—same, such, as, like, similar
- 13—opposition, dissimilarity
- 14—very, greatly, remarkably
- 15—towards, with respect to, next, near, belonging to, adjacent
- 16—together, both, altogether

##### Class Second—Pronouns, &c.

- No. 1—this, that, these, those
- 2—whoever, whichever, whatever
- 3—one, the whole, all, every
- 4—too, too much, sufficient, plenty
- 5—any, several, some, many
- 6—if, perhaps, whether, besides, else
- 7—some one, something, anything
- 8—none, no one, nothing

- No. 9—I, you, him, he, her, we, ye, they, them, it

- 10—mine, yours, his, hers, theirs, its
- 11—who, what, which
- 12—every one, everything
- 13—one another, reciprocally, alternately

##### Class Third—Adverbs of time and place, conjunction, &c.

- No. 1—and, in addition to, also
- 2—hence, consequently, whereas, accordingly
- 3—yes, certainly, truly, affirmatively
- 4—no, not, negatively
- 5—how, why, indeed, wherefore, however
- 6—than, but, yet, nor, except, though, although, notwithstanding
- 7—now, then, when, once, any time
- 8—to day, at present, this moment, &c.
- 9—never, no time, the past, indefinite
- 10—yesterday, previously, lately, formerly, some time ago, since, &c.
- 11—tomorrow, soon, in future
- 12—daily, continually, repeatedly, already, always, constantly
- 13—here, there, where, somewhere, anywhere
- 14—everywhere, throughout, thoroughly
- 15—this way, on this side
- 16—that way, on that side

\* *The foregoing list of connectives should be written out by the pupil with the signs copied from the plate, and put against their respective meanings.*

The first and second person of the pronouns may be distinguished when necessary by making a slight dash on the sign for the second person, and its plural by the double dash.

That portion of the plate headed 'Example' expresses the following sentence, and shews the use of the Idiomatic signs, it being without any alphabetical word:—"We have done those things which we ought not to have done, and we have left undone those things which we ought to have done."

General nouns being written alphabetically may show their possessive case by a comma, instead of the final s.

The Idiomatic signs may be combined by the short-hand writer in many more ways than are here shown, for special purposes, but the same analogies should invariably be preserved. It is most important to understand the *grammatical power of the line*; every set of signs being intended to harmonize in meaning in respect to each of the three positions.

The "signs for special or particular words," are employed only in reporting; for example, I wish to take down a discourse on 'Avarice.' I write the word when first uttered by the speaker with alphabetical characters, but when I find this word continually repeated or likely to be repeated, I make a straight mark every time it occurs. If the speaker in the progress of his illustration says, 'this detestable vice,' I make the straight mark — This I call my *principal noun*. A great saving of time is effected by signifying it in this manner, and, to a writer of good memory, the writing is much more legible by this method than by any other. These principal words, or ideas, standing out boldly from the manuscript, the progress of the argument *strikes the eye* before reading, the intermediate thoughts and phrases being frequently suggested to the mind entire by the comparative distance on the paper of this *sign of the leading idea*.

Every discourse that possesses any merit or

beauty abounds with what the grammarians call 'figures of speech.'

First, metaphor, allegory, or comparison, is signified thus ———. It should not often be used for simple and short metaphors unless they are very pointed and novel, but invariably for an allegory or comparison.

Second, antithesis ———. Comparison is founded on the resemblance, antithesis on the contrast of two objects—a style of illustration much used by energetic speakers.

Third, amplification, or climax. This form of illustration is suggested to the memory by the third arrangement of the line and point, thus ———. This figure is frequently used. The reasons or circumstances are by it made to rise out of each other, to ascend and accumulate till their force appears irresistible, following each other by inseparable links. If the sign suggests but the least idea to the memory, very little effort will be necessary to recall the illustration in detail to the mind.

To produce a good and consistent report of a discourse it is necessary that the short-hand writer become thoroughly imbued with the spirit of it, and, as the speaker proceeds, to be able to anticipate its details, to grasp at once the whole chain of its argument, to appreciate fully all the dependencies that belong to each remark, so that whole sentences may be omitted, if required, when they do not tend to illustrate and sustain the connection of the subject. Practice alone can thoroughly teach this part of the art, that is, what to omit and what to insert; it will also depend greatly on the nature of the subject, and on the peculiar style of the speaker.

In proceeding to decipher and fill up a discourse the short-hand writer is not in the same situation as if he took up a new book or opened a correspondent's letter, the contents of which would be perhaps totally unknown to him; the case is widely different; he will recently have had the whole subject before him; he must be well acquainted with the leading sentiments of it, and the sketch of it left on his memory will assist him materially in tracing the correct line of its argument, illustration, or meaning.

#### CONCLUSION.

It is possible that some one looking only at the external features of Idiography may say, 'Is not this a complicated system? and a brief remark on this point may not be unnecessary. Any practical short-hand writer knows that the mere alphabetical method is inadequate, all the difficulties of expressing the subordinate members of a sentence with brevity being left unprovided for. Is Idiography less simple than common short-hand because it shows and provides for these? The task of constructing the imperfect method is certainly more simple, so it would be to construct a carriage without wheels. Which plan will the short-hand writer who has to travel the path of Oratory consider the most simple—that in which the inventor has been before him and smoothed the way, or that where all the intricacies of language and thought are to be followed by a process, desultory, inefficient, and destitute of those first elements of true simplicity—connection and uniformity.

Idiography without claiming to be a perfect

system, is, at least a comprehensive one, while the ordinary methods stop at the very threshold of the science, and yet it is formed of fewer and simpler signs than the most trivial methods. Owing to the complete exclusion of all compound junctions, when properly written, there can be no ambiguity in the letters, and if any exists in the idiomatic part it is of a limited and scientific nature, while one of the most popular short-hand books ever written, abounds with, and in fact consists of such directions as the following, "The letter 's' stands for, is, us, as, his, satis, circum, signi, sub, super, tion, asion, &c., &c.; all the other letters having similar offices—let the student compare the obscurity of this with any uncertainty that may be supposed to belong to the practice of the Idiomatic system, and its want of uniformity and principle with the regularity and completeness of our initials and terminals, and decide which is the most simple, the most efficient, and the most in accordance with what short-hand ought to be if it claims any relation to modern literature and art

## EXAMPLES AND DIRECTIONS FOR THE LEARNER.

### Plate the 2nd.

THE diagram contains the whole alphabet of consonants, which, though containing only twelve letters, expresses all the *sounds* included in ordinary short-hand, being reduced to a simplicity which it is impossible to exceed. In comparing it with other alphabets the student must observe, first, that the characters are varied by only one angle of inclination, while many of the common alphabets have two angles between the upright and horizontal. Second, it does not embrace that very hazardous distinction of making some letters thick and others thin, some large and others small. Third, they are not a mixed character, some with loops, &c., and some without—which entirely destroys the distinction of the letters when joined.) Thus, by the first alphabet alone, more is accomplished than is usual.

The Initials and Terminals form no part of the alphabet of sounds, as far as sounds are generally distinguished in short-hand, but are introduced to give a *greater nicety* of distinction, and to add to the quickness of reading; (which is an important point,) to explain this more clearly, let us take the 'b' and 'p' character in the two words, Shropshire and balance: in the first word Shropshire, the same character is used for 'p' as would be used for 'b,' but without knowing what the word is, if we should chance to give it the flat sound, and say *Shrobshire*, the word is by no means so distorted as to destroy its meaning, and we almost instantly perceive that the sharp or 'p' sound is intended. But take the second word, balance, and spell it *blns*, the first letter being either b or p, we may read it plains or plans—here then is the use of the Initial. When this character ends a word, the effect is the same; take the word 'harp' for instance, if for the last letter, we use the character common to 'b' and 'p' it may be read, herb—here then, is the use of the Terminal, and the improvement on ordinary methods, for it is a general plan to use the same character for both the grave and the acute sound, even when the alphabet is not so strictly simplified in form as this is.

The Initials and Terminals by giving distinctness and increased legibility to the first and last part of the word, are a complete substitute for those troublesome little contrivances which are usually called prefixes and terminations; and which only attempt to express two or three of them out of some hundreds, and that in a manner quite destitute of any regular method or system, while the purposes and advantages of these are uniform, and much more extensive.

All the letters are to be joined by the simple contact of either extremity, without being looped, or run one into the other, making it quite impossible to confound them in reading—this degree of legibility has never before been obtained.

All alphabetical words are to be written as they are *sounded*: thus, 'fistfr' for philosopher, 'kmps' for compass; putting in when required the vowels which give the sound as spoken, in

preference to those belonging to the word, as 'u' instead of 'o' in compass—this principle is *not a new one*, it has been adopted in every system of short-hand.

The line with the preposition signs is to show that this arrangement of situation and position forms the basis of the Idiomatic or Connective portion of the system.

The specimens following are separate words written alphabetically.

The student must write them in his own way, from the following list, until he makes each word (the first time) like that in the plate.

1 Performance	13 Effects
2 Reform	14 Practice
3 Meeting	15 Secret
4 Sacrifice	16 Listless
5 Opportunity	17 Loitering
6 Character	18 Natural
7 Property	19 Alternately
8 Balance	20 Nervous
9 Luncheon	21 Thriving
10 Grievous	22 Unthinking
11 Perfection	23 Improve
12 Greatness	

### SPECIMEN OF ALPHABETICAL AND IDIOMATIC WRITING.

(Luke, Chap. xx. Verse 21 to 26.)

And they asked him,<sup>1</sup> saying, Master, we know that thou<sup>2</sup> sayest and teachest rightly, neither acceptest thou the person of any, but teachest<sup>3</sup> the way of God truly: Is it<sup>4</sup> lawful for us<sup>5</sup> to give tribute<sup>6</sup> unto Caesar, or no? But he perceived their craftiness,<sup>7</sup> and said unto them, Why tempt ye me?<sup>8</sup> Shew me a penny. Whose<sup>9</sup> image and superscription hath it?<sup>10</sup> they answered and said, Caesar's.<sup>11</sup> And he said unto them, Render therefore<sup>12</sup> unto Caesar the things which be Caesar's, and unto God the things which be God's.<sup>13</sup>

1 It is sufficient to mark by a dash the second person of one only of these two pronouns.

2 See the plural shown over 'we.'

3 Observe the open loop.

4 The 'it' is implied by putting the verb in the interrogative form.

5 Here the plural is shown over the pronoun 'us.'

6 In the word 'tribute,' the manner of placing the vowels is shewn.

7 The two pronouns 'he' and 'their,' are explicit enough, without the marks.

8 The first and second person shewn.

9 Here the *relative* pronoun is shewn, because the expression is equivalent to 'what image.' &c.

10. Hath *this*?

11. Instead of an 's,' a comma is used to show the possessive.

12 The possessive again shewn by the comma.

When the 'double s' is required at the end of words, the character for s is used.

## REPORTING, &c.

In reading the manuscript remember, in respect to the orthographical part, that every consonant has three sounds: 1st, the short sharp sound; 2nd, the sound with a vowel preceding it; and 3rd, with a vowel following it; if a word presents any difficulty in deciphering it should be read deliberately these three ways, and its real sound and meaning will be evident.

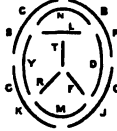
The signs for metaphor and the other figures are intended to suggest the complete train of ideas supporting the several kinds of illustration, and may, if necessary, be accompanied by one or more of the principal words.

Those who know what reporting really is, and the kind of ability it requires, will appreciate every aid, although it may only be suggestive. The greater number of students imagine at first, that by learning a few signs, a sort of magical power is acquired, and that a speaker may then be followed with the same ease as we write a letter: also, that the full meaning is at once conveyed by these signs, and are ready to consider any system imperfect that does not accomplish this—to such, it is stated at once, that Reporting is not the mere mechanical art of writing with such marvellous rapidity and precision, but an *intellectual art*, requiring great quickness of perception and acquaintance with subjects; a knowledge of the mechanism of oratory, and great mental tact in discarding all the mere verbiage and useless matter. At the same time, let it not be lost sight of, that short-hand writing, if done with only moderate quickness on a good system, is applicable to a great many purposes, even more generally useful than reporting—and that, in this system, all the philosophical part is *additional*; an alphabetical system more strictly simple and legible than any other remains if that is not used. The student will be guided by his own taste or talent to what extent he will prefer the one to the other.

## TABLE OF THE AUXILIARY VERBS.

Expressing both the simple and compound time, by the natural division only, of present, past, and future.									
TO DO.					TO HAVE.				
Present.					Past.				
To do	Done, did	Future.			To have	Future.			
Do	Have or had done	Shall do			Shall have	Shall have had			
Doing	Having done	Shall have done			Not to have	Shall not have			
Not to do	Have not done	Shall not do			Shall not have had	Will it have			
Not doing	Did not do	Shall not have done			Not having had	Will it have had			
Do not do	Not having done	Will it do			Had it				
Does it	Did it do	Will it have done			Had it had				
Does it do	Has it done	Will it not do							
Does it not	Did it not	or have done							
Does it not do	Has it not done								

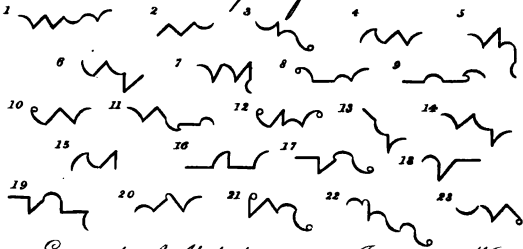
The geometrical  
derivation of



Basis and  
the Alphabet.

Basis of Idiomatic Writing.

Example of Words.



Example of Alphabetic and Idiomatic Writing  
Luke, Chap. 20 ver. 21 to 25.

